

THIRD EDITION.

CITY AND COUNTY OF BRISTOL.



Bristol Art Gallery.

CATALOGUE

(WITH DESCRIPTIVE NOTES)

OF THE

PERMANENT AND SIXTH LOAN

COLLECTION OF PICTURES

AND THE

COLLECTION OF STATUARY.

COMPILED BY

RICHARD QUICK,

SUPERINTENDENT.

BRISTOL.

—
1907.

Price Twopence.

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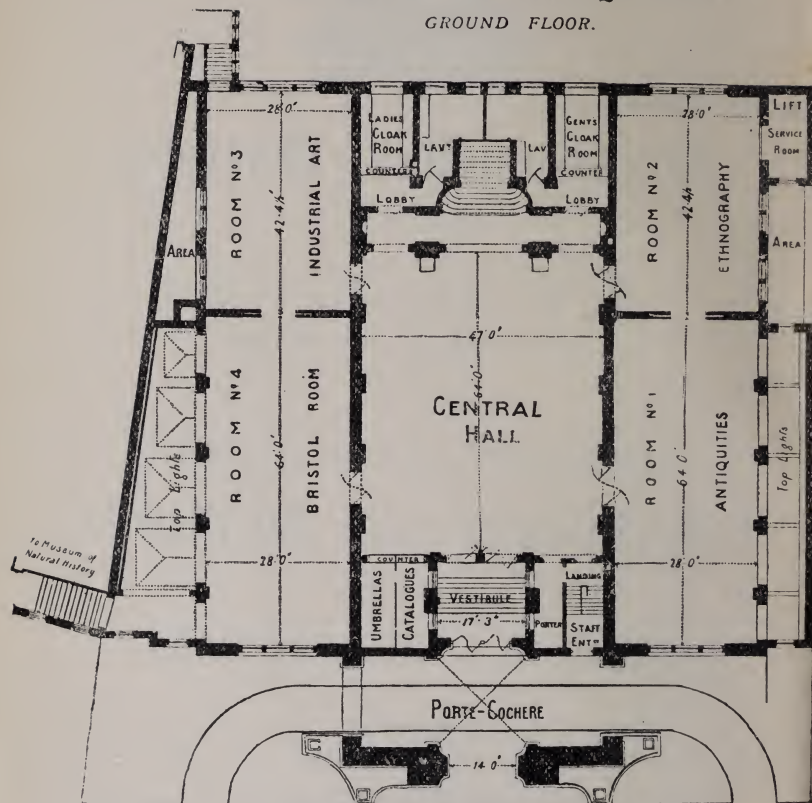
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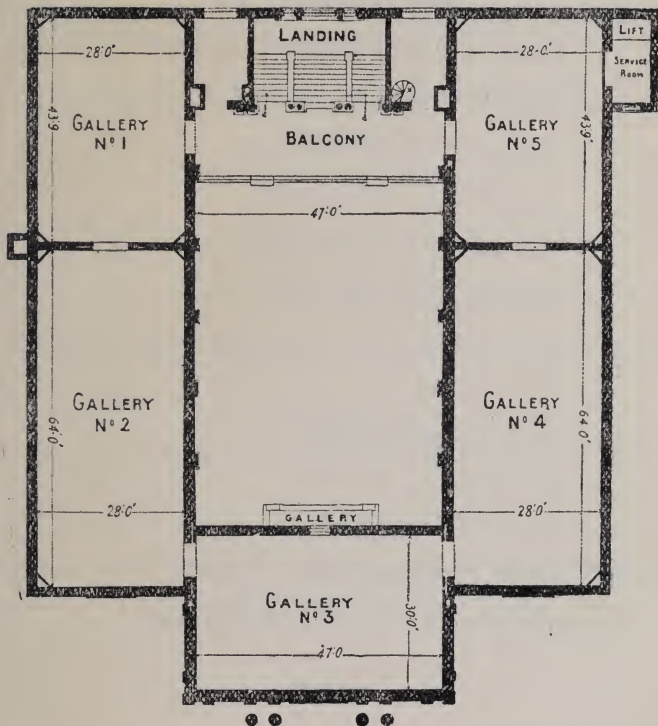
GROUND FLOOR.



PLANS OF THE

PICTURE GALLERIES.

FIRST FLOOR



BRISTOL ART GALLERY.

Museum and Art Gallery Committee.

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*Superintendent of the Art Gallery and Museum of
Antiquities:*

Mr. RICHARD QUICK.

Arrangements for Opening, &c.

The **Art Gallery** is open **Free** on Week-days as follows :—

**MONDAY, TUESDAY, THURSDAY, and
FRIDAY,**

10.0 a.m. to 6.0 p.m.

WEDNESDAY and SATURDAY,

10.0 a.m. to 9.0 p.m.

BANK HOLIDAYS, 10.0 a.m. to 9.0 p.m.

Closed on

GOOD FRIDAY and CHRISTMAS DAY.

Also is open **Free** on the

**First and Third SUNDAYS in each Month,
from 2.0 p.m. to 5.0 p.m.**

Umbrellas, sunshades, sticks, &c., must be left at the Counter in the Central Hall.

List of Donors and Works Presented.

The numbers following the names of the Artists correspond with the numbers in the Catalogue.

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Introduction.

The present is the Sixth Exhibition held at the Art Gallery.

The First was in 1905, February 20th—
June 24th (18 weeks), a General Collec-
tion, and was visited by 289,129

The Second was in 1905, July 22nd—
December 30th (23 weeks), of local
Historical Portraits, and was visited by 210,965

The Third was in 1906, January 24th—
April 21st (13 weeks), of Water Colours
of the British School, and was visited
by 109,145

The Fourth was in 1906, June 2nd—
Dec. 2nd (26 weeks), of works by Stott
of Oldham and his Contemporaries,
and was visited by 176,760

The Fifth was in 1906-7, Dec. 24th—April
7th (15 weeks), of Old Masters, and
was visited by 97,534

The Art Gallery, since the opening on February 20th, 1905, to April 7th, 1907, has been visited by 970,709.

The Exhibition now open is composed of a selection of pictures by Modern Artists, especially works by the late Edwin Long, R.A.

The Museum and Art Gallery Committee of the Corporation of Bristol desires to express its sincere thanks to the owners of these works for the kindness with which many valuable examples have been placed at its disposal.

RICHARD QUICK,

October, 1907.

Superintendent.

Prefatory Note.

THE Bristol Art Gallery was generously presented to the City by Sir William Henry Wills, Bart. (Lord Winterstoke), and the key of the building handed over to the Lord Mayor on January 2nd, 1905.

The building is of imposing appearance, and classic in style, the crowning feature of the elevation being a sculptured group symbolical of the arts of painting, sculpture, and architecture. It is built of Bath stone, which is admirably suited to this style of architecture.

The façade is 136 ft. by 112 ft. The architects were Messrs. Frank Wills, F.R.I.B.A., and Houston and Houston, A.R.I.B.A.

The large, top-lighted central hall, into which the main entrance leads, presents a peculiarly effective combination of strength and delicacy, its height and size being made exceptionally pleasing by the graceful carving and other enrichments, the decorative glass and rich marble-work. Leading out of this hall, which contains loan cases from the Victoria and Albert Museum, on the ground floor are four museum rooms, and over these, on the first floor are corresponding rooms, forming four of the five picture galleries, the other gallery being over the arched entrance; all the galleries communicate by means of handsome doorways.

A wide balcony, or mezzanine gallery, runs round the central hall, and leads to the tea room, committee room, print room, and superintendent's room.

The entire building is lighted with electric light. Gas is used here and there as an emergency light.

The steps throughout are of white veined marble. The doors, seats, counters, and all internal woodwork are of polished American walnut, and the handles, &c., are of antique bronze.

The whole of the ground floor is of mosaic work, and the picture galleries are of oak parquetry.

In panels on the East wall are carved the following names: TITIAN, WATTEAU, GAINSBOROUGH, VANDYCK, TURNER; and on the West wall: ROMNEY, HOLBEIN, REYNOLDS, MURILLO and RUBENS.

The Art Gallery was officially opened by Professor Hubert von Herkomer, C.V.O., R.A., on February 15th, 1905.

The Lord Mayor (Alderman Edward Burnet James) presided. Professor Herkomer gave a thoughtful and inspiring address. He said that an art gallery was not merely a source of delight and mental refreshment for the whole people, but a place of true education. Here nature was seen through an artist's temperament. He concluded by giving the advice to the Committee, "Always make your plans for the long future."

R. Q.



CATALOGUE.

NOTE.—As the frequent rearrangement of the Galleries necessitates a change in the position of some of the Pictures, they may not be found in the order in which they occur in the Catalogue, but, being numbered, they may readily be found by reference to the consecutive numbers prefixed to the titles.

The letters w. and h. in the sizes of the Pictures mean wide and high (sight measurement). The Catalogue number of each Picture will be found on the left-hand side of the frame (gilt card).

Those Works marked with an asterisk () are hung in the Bristol Room on the Ground Floor.*

Permanent Collection.

GALLERIES I., II., III.

THE NAMES OF THE ARTISTS ARRANGED ALPHABETICALLY

ARMITAGE, (E.), R.A.

B. 1817. D. 1896.

Edward Armitage was born in London in 1817. He studied mainly in France and Germany, he became a pupil at the Ecole des Beaux Arts in Paris in 1835, and studied under Paul Delaroche, the French historical painter. In 1842 he exhibited at the Paris Salon his first large picture, "Prometheus Bound." He first

exhibited at the Royal Academy in 1848 two pictures, viz.: "Henry VIII. and Catherine Parr" and "Trafalgar," representing the death of Nelson. These were followed in subsequent years by many other works, of which perhaps the most notable was his "Samson," in 1851. He was elected an Associate in 1867, and a Royal Academician in 1872. He died at Tunbridge Wells in 1896 aged 79.

1. SAMSON IN PRISON.

Presented by Sir HERBERT ASHMAN.

(Exhibited at the Royal Academy, 1851.)

The picture illustrates the passage which refers, in the Book of Judges, to Samson's captivity and the cruelties he suffered at the hands of his enemies: "But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass, and he did grind in the prison-house."—*Judges* xvi. 21. The scene is dramatically presented to the spectator. Samson, with face upturned, mourns his unhappy fate, as with great strength he pushes forward the pole that turns the corn-mill, in front of which a slave apparently is prepared to urge him with a whip to greater speed, while a Philistine keeper, on the opposite side of the mill to that occupied by Samson, is seated on the same pole, directing with a pointed staff the movements of the captive. In the background are two young Philistine girls regarding with a kind of compassionate interest Samson at his wretched task; and curiosity has attracted a group of the inhabitants of Gaza to the windows of the prison-house.

On Canvas, 77 in. w. by 51 in. h.

Signed and dated 1851.

ARMSTRONG (F. A. W. T.), R.B.A.

2. LINCOLN CATHEDRAL.

Presented by J. H. HOWELL, Esq

On Canvas, 25 in. w. by 30 in. h.

BARKER (Thos.).

B. 1769. D. 1847.

Thomas Barker (called "Barker of Bath") was born near Pontypool, in Monmouthshire, in 1769. Young Barker early showed a remarkable genius for drawing figures and designing

landscapes, and on the removal of the family to Bath, he found a valuable patron in Mr. Spackman, a wealthy coach-builder of that city. For several years he employed himself in copying the works of the old Dutch and Flemish masters, and at the age of 21 was sent to Rome. This proved of great advantage to him, although he painted very few pictures there. On his return he settled at Bath, and from that time his career was a most successful one. He exhibited eighteen works at the Royal Academy, and many at the British Institution, between 1791 and 1829. He died at Bath on the 11th December, 1847.

3. THE BANDITS.

Presented by Sir HERBERT ASHMAN.

On Canvas, 78 in. w. by 72 in. h. Signed—*Thos. Barker, pinxt, Rome, 1793.*

BARTLETT (C. W.).

4. A DUTCH FUNERAL.

Presented by A. CAPPER PASS, Esq.

(*Exhibited at the Royal Academy, 1902; also at the Paris Salon.*)

A crowd of mourners at a funeral in Holland. A blue-painted farm wagon, in which are seated two women in quaint white caps, and two others behind them, their dark green shawls stretched canopy-wise over their heads, bowed in prayer. A red wagon follows, with women in white coifs; and behind, a string of vehicles winds down a snowy slope. Alongside the wagons sombre men in black, with heavy homely faces, trudge through the snow.

On Canvas, 79 in. w. by 63 in. h.

Signed and dated 1902.

BEVERLEY (W. R.).

5. MORNING MISTS: HASTINGS BOATS.

Talmadge Bequest.

(*Exhibited at the Royal Academy, 1875.*)

Water-Colour, 53 in. w. by 31 in. h. Signed.

BOARD (Ernest).**6. THE DEPARTURE OF JOHN AND SEBASTIAN CABOT FROM BRISTOL ON THEIR FIRST VOYAGE OF DISCOVERY, 1497.**

Presented by FRANCIS J. FRY, Esq.

(Exhibited at the Royal Academy, 1906.)

John and Sebastian Cabot setting out from Bristol in the *Matthew* on the memorable voyage which resulted in the discovery of North America on the 24th June, 1497. The ship is drawn up against the quay. The Mayor of Bristol is bidding farewell to John Cabot. Sebastian is standing behind his father holding the Charter of Henry VII., whilst his mother is being reconciled by a nun to her fate—the parting with husband and son. In the foreground is seen Abbot Newland or “Nailheart” as he was called, who has come to wish the Cabots “God-speed” and blessing on their perilous voyage. In his right hand he holds a crosier, and accompanying him are a monk and acolytes, behind them a crowd of friends. In the background may be seen a portion of the old Bristol Bridge, with houses on it, and away to the right the truncated tower of St. Mary Redcliff. On the right, in the front of the picture, is a notary making a list of the arms, pikes, halberds, and cross-bows, which are being taken on board. The sail, with the Royal and City arms embazoned upon it, is painted in gay Venetian style.

On Canvas, 84 in. w. by 67 in. h.

Signed and dated 1906.

BRANWHITE (C.), R.W.S.

B. 1817. D. 1880.

Charles Branwhite was born at Bristol in 1817. He began as a sculptor, but in 1838 was led to exchange the chisel for the brush. He formed a friendship with William Müller, with whom he studied, and spent much time in sketching in Leigh Woods and other beautiful spots in the neighbourhood. He was a Member of the Society of Painters in Water-Colours for some years before his death, which occurred in 1880. His works are chiefly landscapes, and he exhibited at the Royal Academy nine works between 1845 and 1856.

7. A BREEZY DAY ON THE COAST.

Presented by CHARLES THOMAS, Esq.

On Canvas, 73 in. w. by 46 in. h.

Signed and dated 1877

BRANWHITE (N. C.).

B. 1775. D. 1857.

Nathan Cooper Branwhite, portrait and miniature painter, was born in Suffolk in 1775. He early settled down in Bristol, where his work was much appreciated. He exhibited thirteen miniatures at the Royal Academy between 1802 and 1828. He died in 1857.

**8. PORTRAIT OF RICHARD SMITH,
Surgeon.**

Presented by T. D. TAYLOR, Esq. 1905.

On Canvas, 26 in. w. by 30 in. h.

BRIGGS (H. P.), R.A.

B. 1792. D. 1844.

Henry Perronet Briggs, historical and portrait painter, was born at Walworth in 1792. He was elected an Associate of the Royal Academy in 1825, and a full Academician in 1832. He died in London in 1844.

9. RAJAH RAM MOHUN ROY.

Presented by Miss KIDDELL.

(Exhibited at the Royal Academy, 1832.)

Rajah Ram Mohun Roy, the great Hindu Reformer, was born in 1774, and died at Stapleton, Bristol, in 1833. (See *The last days in England of the Rajah Ram Mohun Roy*, by Mary Carpenter.)

On Canvas, 57 in. w. by 93 in. h.

BUCKLER (J.), F.S.A.

B. 1770. D. 1851.

and BUCKLER (J. C.).

John Chessel Buckler was the son of John Buckler, who was born at Calbourne, Isle of Wight, 1770. The latter practised for a time as an architect, and both are known for their architectural drawings and aquatint engravings of English cathedrals and churches. J. Buckler exhibited at the Royal Academy from 1796 to

1849, and his son from 1810 to 1841. The father died in London in 1851.

From comparison of works exhibited in same years, and particularly in the case of the following series of churches, each of which bears the date 1827, it is evident that father and son travelled together and painted in like localities.

10. SOUTH-EAST VIEW OF DUNDRY CHURCH, Somerset.

Water-Colour, $11\frac{1}{2}$ in. w. by 15 in. h.

Signed J. Buckler, 1827.

11. WEST VIEW OF DUNDRY TOWER.

Water-Colour, 11 in. w. by $15\frac{1}{2}$ in. h.

Signed J. C. Buckler, 1827.

12. SOUTH-EAST VIEW OF BATH-EASTON CHURCH, Somerset.

Water-Colour, $11\frac{1}{2}$ in. w. by $12\frac{1}{2}$ in. h.

Signed J. Buckler, 1827.

13. SOUTH-WEST VIEW OF BATH-EASTON CHURCH, Somerset.

Water-Colour, $11\frac{1}{4}$ in. w. by 17 in. h.

Signed J. C. Buckler, 1827.

14. SOUTH-EAST VIEW OF CHURCHILL CHURCH, Somerset.

Water-Colour, $15\frac{1}{2}$ in. w. by 12 in. h.

Signed J. Buckler, 1827.

15. SOUTH-WEST VIEW OF CHURCHILL CHURCH, Somerset.

Water-Colour, $15\frac{1}{4}$ in. w. by $11\frac{1}{2}$ in. h.

Signed J. C. Buckler, 1827.

16. SOUTH-WEST VIEW OF YATTON CHURCH, Somerset.

Water-Colour, $15\frac{1}{2}$ in. w. by $12\frac{3}{4}$ in. h.

Signed J. Buckler, 1827.

17. SOUTH-EAST VIEW OF CHEWTON-MENDIP CHURCH, Somerset.

Water-Colour, $15\frac{1}{4}$ in. w. by $13\frac{1}{4}$ in. h.

Signed J. Buckler, 1827.

18. SOUTH-EAST VIEW OF BACKWELL CHURCH, Somerset.

Water-Colour, 15½ in. w. by 13 in. h.

Signed J. Buckler, 1827.

19. CHURCH AND CROSS AT WICK ST. LAWRENCE, Somerset.

Water-Colour, 15½ in. w. by 11¾ in. h.

Signed J. C. Buckler, 1827.

20. SOUTH-EAST VIEW OF WOOD-SPRING PRIORY, Somerset.

Water-Colour, 15 in. w. by 12¾ in. h.

Signed J. C. B., 1827.

CARTER (R. C.).

B. 1877. D. 1905.

Ruben Charles Carter was born at Clifton in June, 1877. He was a student at the Bristol School of Art, and afterwards developed into a caricaturist. He drew for *Punch* and other magazines. He died in 1905.

21. MONTHS OF THE YEAR.

Presented by R. T. CARTER, Esq.

Twelve drawings in Indian Ink. Each 8 in. w. by 5½ in. h. Signed.

22. MR. PUNCH'S ARTIST'S MODEL BALL.

Presented by R. T. CARTER, Esq.

Indian Ink drawing, 16 in. w. by 11 in. h. Signed and dated.

23. MORE SIGNS OF A COMING SPRING!

Presented by R. T. CARTER, Esq.

Indian Ink drawing, 9½ in. w. by 6 in. h. Signed and dated.

24. IS A CADDIE ALWAYS NECESSARY?

Presented by R. T. CARTER, Esq.

Water-Colour, 8 in. w. by 11 in. h. Signed and dated.

COLLETTE (W. V.).

25. THE BATHERS.

Presented by the ARTIST.

Photogravure (Artist's signed proof), 23½ in. w. by 13 in. h.

COLLINGWOOD (W.), R.W.S.

B. 1819. D. 1903.

William Collingwood was born at Greenwich on the 23rd April, 1819. He was the son of an architect, and was educated at Christ Church School, Oxford. He removed to Hastings, where he formed an intimacy with Prout and old William Hunt, but in 1839 he removed to Liverpool, where he remained for forty-five years. In 1884 he left Liverpool, and after a year abroad lived for some time at Hastings. In 1890 he settled at Bristol, where he died in Redland on the 25th June, 1903, at the age of 84. Collingwood was a member of both the Royal and the New Water-Colour Societies, and exhibited twenty-six works at the Royal Academy from 1839 to 1860. He was cousin to William Collingwood Smith, R.W.S.

26. SUNRISE ON THE MATTERHORN.

Purchased out of the Capper Pass Bequest.

Water-Colour, 31 in. w. by 22 in. h. Signed.

CORTONA (P. Berritini da).

B. 1596. D. 1669.

Pietro Berritini da Cortona was born at Cortona in 1596. Most of his early life was spent in Rome, where he devoted himself to the study of the antique, and the works of Raphael, Michelangelo, and other Italian masters. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his chefs-d'œuvre. He visited Lombardy, the Venetian States, and painted a good deal in Florence, but was afterwards exclusively employed at Rome, where he was knighted by Pope Alexander. He died on May 4th, 1669, and was interred in the Forum at Rome.

27. THE FLIGHT OF JACOB.

Presented by the Right Hon. LEWIS FRY.

"Then Jacob rose up, and set his sons and his wives upon camels; and he carried away all his cattle, and all his goods."—*Genesis* xxxi. 17. Leah and Rachel are on the right of the picture.

On Canvas, 68 in. w. by 75½ in. h.

Signed.

CROWE (Eyre), A.R.A.

B. 1824. (Living.)

28. THE MOURNERS—A Corner of the Sailors' Home, Bristol.

Purchased out of the Capper Pass Bequest.

(Exhibited at the Royal Academy, 1895.)

The Merchant Seamen's Almshouses in King Street, Bristol, were founded by the Society of Merchant Venturers in 1550.

On Canvas, 19 in. w. by 23 in. h.

CURNOCK (James).

B. 1812. D. 1870.

James Curnock was born in 1812. He settled in Bristol and painted portraits and figure subjects. He exhibited at the Royal Academy from 1847 to 1862. He died in 1870.

29. PORTRAIT OF A GENTLEMAN.

Presented by EDWARD JAMES SWANN, Esq.

On Canvas, 41 in. w. by 51 in. h.

30. FAMILY GROUP.

Presented by Mrs. A. O. SHAW.

Contains the portraits of three children of the late J. Geo. Shaw (Mayor of Bristol, 1853-1855).

On Canvas, 60 in. w. by 72 in. h.

Painted in 1838.

31. GIPSY GIRL.

Presented by Madame BOMPEIANI.

Water-Colour, 14 in w. by 20 in. h.

DAVIS, (H. W. B.), R.A.

B. 1833. (Living)

32. CERIG-GWYNION, RADNORSHIRE.

Presented by W. MELVILLE WILLS, Esq.

(Exhibited at the Royal Academy, 1906.)

The picture represents a scene in Wales, cattle crossing a stream with rocky hill in the background. It is thoroughly characteristic of the artist, a well-known animal painter.

On Canvas, 84 in. w. by 44 in. h. Signed and dated 905-

EDWARDS (Edwin).

B. 1823. D. 1879.

Edwin Edwards was born at Framlingham in 1823. He was originally brought up for the law, but decided to adopt oil-painting as a profession. He commenced water-colour painting after a journey in the Tyrol, and in 1861 was induced to take up etching, on which his reputation chiefly rests. His works appeared at the Royal Academy between 1861 and 1879, the year of his death in London.

33. KYNANCE COVE, CORNWALL.

Presented by Mrs. E. R. EDWARDS.

On Canvas, 72 in. w. by 48 in. h.

34. THE MOAT, PLAYFORD HALL.

Presented by Mrs. E. R. EDWARDS.

On Canvas, 49 in. w. by 31 in. h. Signed.

FEDDEN (A. Romilly), R.B.A.**35. A BRETON PASTORAL.**

Presented by ARTHUR BAKER, Esq.

Evening effect, with shepherdess returning with her flock.

Water-Colour, 49 in. w. by 37 in. h. Signed and dated 1901.

FRIPP (A. D.), R.W.S.

B. 1822. D. 1895.

Alfred Downing Fripp was born in Bristol in 1822. He was the younger brother of G. A. Fripp. He was a pupil of William Müller, and a member of the Royal Water-Colour Society in 1846. He painted figures and landscapes. He died in 1895.

36. IRISH PEASANTS.

Purchased.

Water-Colour, 14½ in. w. by 10½ in. h. Signed and dated 1844.

GOODALL (Fred.), R.A.

B. 1822. D. 1904.

Frederick Goodall was born in 1822. He is famous as a painter of Biblical subjects and Eastern scenes. He was elected an Associate of the Royal Academy in 1852, and an Academician in 1863. He died in 1904 at the age of 82.

37. THE RISING OF THE NILE.

Presented by the Right Hon. Lord WINTERSTOKE, 1906.

(Exhibited at the Royal Academy, 1865.)

The picture depicts an Egyptian family escaping from the rising river, which has already encircled the village on the plain of Gizeh, to higher ground, while friendly hands are conveying the aged to a place of safety. The mother in the centre is anxious for her baby's safety, which she carries on her shoulder, while the little girl is seen carrying a pet lamb. The annual overflow of the Nile is absolutely essential to the fertility of the country, but its rising to the height of even a few feet above the periodical average is the occasion of much desolation and ruin.

On Canvas, 54 in. w. by 30 in. h. Signed and dated 1865.

GOTCH (T. C.).**38. THE AWAKENING.**

Presented by ALFRED R. ROBINSON, Esq.

(Exhibited at the Royal Academy, 1898.)

"A girl aroused from sleep regards three angels. The picture is one of many by the same artist illustrating phases of child-life.

Here the limit of childhood is nearly reached, and the painter endeavours to show in pictorial form the moment, which sooner or later occurs to most, when the child awakes to the serious responsibilities of life. The girl in the picture is evidently of a well-to-do and pious family; but her room is simple and even ascetic in character. The three shining ones are present to her mind's eye, and indicate that the awakening, in her case, is to a vision of beauty and holiness."—T. C. G.

On Canvas, 72 in. w. by 53 in. h. Signed.

GRAHAM (Peter), R.A.

B. 1863. (Living.)

39. "WIND"—A Storm in the Highlands.

Purchased 1906.

(Exhibited at the Royal Academy, 1873.)

"A remarkable landscape, the river in spate, the pines blown and torn by the gale."

On canvas, 78 in. w. by 53 in. h. Signed and dated 1873.

HARRISON (J.), M.D.

Dr. J. Harrison was a friend of W. J. Müller, and often went out sketching with him.

40. THE AVON NEAR SEA MILLS.

Presented by Miss TYNDALL.

Water-Colour, 19 in. w. by 12½ in. h. Signed and dated 1846.

41. BRISTOL CATHEDRAL FROM THE SHIPYARD.

Presented by Miss TYNDALL.

Water-Colour, 20 in. w. by 13 in. h. Signed and dated 1846.

HAYES (E.), R.H.A., R.I.

B. 1820. D. 1904.

Edwin Hayes was born at Bristol in 1820. He painted marine subjects, and exhibited at the Royal Academy from 1855 to 1904. He died in London, Nov. 7th, 1904, aged 84.

42. IN FALMOUTH HARBOUR.

Purchased out of the Capper Pass Bequest.

Boats off Falmouth, with Pendennis Castle and portion of Breakwater.

On Canvas, 48 in. w. by 28 in. h. Signed and dated 1871.

HEFFNER (Karl).**43. WINTER.**

Talmadge Bequest.

A dreary winter landscape, with trees, timber wagon, etc.

On Canvas, 56 in. w. by 26 in. h. Signed.

44. SCENE IN HOLLAND.

Talmadge Bequest.

A characteristic Dutch landscape, with road and river in perspective.

On Canvas, 56 in. w. by 26 in. h. Signed.

HEMY (C. Napier), A.R.A. (After.)

B. 1841. (Living.)

45. YOUTH—Rounding the Buoy.

VICTOR FOCILLON.

Presented by W. REED, Esq.

Etching (Artists' signed proof), 29½ in. w. by 17 in. h.

HERKOMER (Professor Hubert von), C.V.O., R.A.

B. 1849. (Living).

46. SIR HENRY M. STANLEY, Traveller and Explorer.

Presented by the ARTIST. 1905.

(Exhibited at the Royal Academy, 1877.)

A three-quarter front view portrait.

On Canvas 31 in. w. by 36 in. h. Signed and dated 1867.

47. THE OLD GUARDS' CHEER.

Presented by HENRY OVERTON WILLS, Esq. 1906.

(Exhibited at the Royal Academy, 1898.)

The picture records the welcome given to Queen Victoria by the Crimean Veterans of the Guards, who were stationed at the base of the Guards' Memorial in Waterloo Place on the day of the 1897 Jubilee procession, as seen by the artist from the windows of the Athenæum Club. The management of the masses of strong colour in the coats of the old men and in the flag draping the front of the stand is extremely skilful. There is excellent character in the crowd of faces, and the introduction of the little girl into the canvas reveals the artistic instinct for effective contrast.

On Canvas, 76 in. w by 116 in. h. Signed and dated 1898.

48. THE OLD GUARDS' CHEER.

(After H. von Herkomer, R.A.)

Presented by HENRY OVERTON WILLS, Esq.

(See description to original painting, No. 47.)

Engraving (Artist's signed proof), 30½ in. w. by 43 in. h.

IBBETSON (J. C.).

B. 1759. D. 1817.

Julius Caesar Ibbetson was born at Masham, Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene. He exhibited at the Royal Academy eighty-one pictures between 1785 and 1815. In 1788 he went to China, but on his return recommenced sending pictures to the Academy, his works, in oil and water-colour, representing coast scenes and landscapes, with figures and cattle. He died at Masham in 1817.

49. VIEW OF FLAMBOROUGH HEAD.

Bowden Bequest, 1904.

A party of smugglers are landing a cargo on the shore, with numerous horsemen and other figures.

On Canvas, 27 in. w. by 20 in. h.

JACKSON (Samuel).

B. 1794. D. 1869.

Samuel Jackson was born at Bristol in 1794. Developing a taste for art, at the age of 30 he became a pupil of F. Danby, who was then living at Bristol. Two years later he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between 60 and 70 he made a sketching tour in Switzerland. He died in 1869.

50. VIEW ON THE AVON.

Purchased.

On Canvas, 41 in. w. by 25 in. h.

51. BATH ABBEY—Sunset.

Purchased out of the Capper Pass Bequest.

Water-Colour, 42 in. w. by 28 in. h.

Signed and dated 1847.

KEMP-WELCH (Lucy E.), R.B.A.**52. TIMBER-HAULING IN THE NEW FOREST.**

Presented by GEORGE A. WILLS, Esq. 1905.

(Exhibited at the Royal Academy, 1904.)

"When one of the giant trees of the New Forest is torn up by the roots in some great storm, it is, if unsound, cut up for burning in the charcoal pits; but if good and sound, it is carried away whole by the timber merchants. The picture shows the latter scene. In this case the labour is immense; the great trunk, stripped of its branches, lies in such rough ground that wheels cannot be used. A powerful team of horses is then attached to it, and it is dragged by sheer strength along the ground until it can be slung upon the wagons."—L. K.-W.

On Canvas, 108 in. w. by 58 in. h.

Signed and dated 1904.

53. TIMBER-HAULING IN THE NEW FOREST.

(After Lucy E. Kemp-Welch, R.B.A.)

WILLIAM HOLE, R.S.A.,

Presented by GEORGE A. WILLS, Esq.

(See description to original painting, No. 52.)

Etching (Artists' signed proof), 32 in. w. by 16 in. h.

KNIGHT (C. P.).

B. 1829. D. 1897.

Charles Parsons Knight was born in 1829. He resided at Clifton and from about 1880 at Tiverton. He had a high reputation for his knowledge of cloud form and sea effects. He exhibited at the Royal Academy, from 1857 to 1895, thirty-four pictures. He died on January 22nd, 1897.

54. FLOATING HARBOUR, BRISTOL.

Presented by WILLIAM EDWARDS GEORGE, Esq.

The old Floating Harbour as it appeared in 1879, with sunset effect, showing the old Drawbridge. Over the tops of the houses to the right may be seen the towers of St. Stephen's, St. Werburgh's, All Saints' and Christ Churches, to the left those of St. James's and St. Michael's.

On Canvas, 40 in. w. by 27 in. h.

Signed and dated 1879.

LEADER (B. W.), R.A.

B. 1831. (Living.)

55. NOVEMBER.

Presented by ALFRED TRAPNELL, Esq.

English river scene in winter, with dark lowering clouds.

On Canvas, 38 in w. by 25 in. h.

Signed and dated 1884.

LELY (Sir Peter). (*After.*)

B. 1618. D. 1680.

56. OLIVER CROMWELL.

(Copy of portrait by Sir Peter Lely in the Uffizi Gallery at Florence).

Presented by Mrs. PETHICK.

On Canvas, 23 in. w. by 28 h.

LE SUEUR (Eustache).

B. 1616. D. 1655.

Eustache le Sueur was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters, the style of Raphael greatly attracting him. In 1640 he became a Member of the Guild of Master Painters; but quitted this, however, on the formation of the French Academy, of which he was one of the twelve original members. So great is the reputation in which Le Sueur is held by his fellow-countrymen, that French critics do not hesitate to compare him with Raphael. He died in Paris in 1655, at the early age of 38.

57. THE BRAZEN SERPENT.

Presented by the Right Hon. LEWIS FRY.

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died. . . . And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."—*Numbers* xxi. 6-9.

On Canvas, 53 in. w. by 38 in. h.

MATVEEFF (F. M.).

B. 1758. D. 1826.

Fedor M. Matveeff was born in St. Petersburg in 1758. He was one of the most distinguished Russian landscape painters of his time. He painted mostly in Rome, where he died in 1826.

58. LAGO MAGGIORE.

Presented by HENRY DANIEL, Esq.

In the picture is seen Lago Maggiore itself with its deep blue waters, the beautiful girdle of hills enclosing it, and the distant snow-peaks of the Swiss Alps. Also in the centre Isola Bella, the best known of the islands, which was formerly a barren rock with a church and a few cottages, until Count Vitaliano Borromeo, by erecting a château upon it and laying it out as a garden in 1650-71, converted it into a summer residence.

On Canvas, 61 in. w. by 41 in. h.

Signed and dated 1812.

MONDINEU (E.).**59. BEAR-BAITING IN GASCONY.**

Presented by ALFRED CAPPER PASS, Esq.

(Awarded a medal in the Paris Salon Exhibition, 1904.)

The scene is laid in a French village; a number of excited country folk are watching bulldogs baiting a bear, which is held by a chain to a post in the centre of the ring. Two other bulldogs eager to join in the fray are held in leash and two more tied to posts. The picture is full of sunshine, life, and animation.

On Canvas 124 in. w. by 72 in. h.

Signed and dated 1904.

MORLAND (George). (Attributed to.)

B. 1763. D. 1804.

George Morland was born on the 26th June, 1763, in London, and was instructed in his art by his father. His subjects were generally animals, or of a domestic character, and all his pictures were executed with extreme facility. Morland's death, hastened by dissipation, took place in London on the 29th October, 1804, when he was forty-two years of age.

60. INTERIOR WITH SHEEP.

Presented by Miss BYRN.

On Canvas, 18 in. w. by 15 in. h.

MÜLLER (Paul R. A.).**61. IN THE SAHARA.**

Presented by The Right Hon. Lord WINTERSTOKE.

Arabs crossing the desert by moonlight. The women, enclosed in canopies, according to custom, are riding on camels, whilst the Arabs accompany them on foot.

On Canvas, 72 in. w. by 37 in. h. Signed and dated 1885.

MÜLLER, (W. J.).

B. 1812. D. 1845.

William James Müller was born at Bristol in 1812. His father, a German, was Curator of the Museum of the Bristol Institution. Müller was for a time a pupil of his townsman, J. B. Pyne, the landscape painter. In 1834 he made a tour on the Continent, and in 1838 started upon a long and arduous journey through Greece and Egypt, settling in London after his return in 1839. Many sketches and pictures of Oriental manners and scenery were the result of these journeys. He exhibited at the Royal Academy from 1833 to 1845, when he left London for Bristol for the benefit of his health, but his strength gradually failed, and he died on Sept. 8th of that year, at the early age of 33.

62. COOMBE GLEN, NEAR BRISTOL.

Presented by ALFRED CAPPER PASS, Esq.

On Canvas, 26 in. w. by 31 in. h. Signed and dated 1831.

**63. SKETCH OF COTE HOUSE,
WESTBURY-ON-TRYM.**

Presented by Mrs. C. H. AMES.

Water-Colour, 14 in. w. by 9 in. h.

64. ST. MARY REDCLIFF. (A Study.)

Purchased.

Water-Colour, 7 $\frac{3}{4}$ in. w. by 11 in. h.

NICHOLSON (F.).

B. 1753. D. 1844.

Francis Nicholson, landscape painter, was born at Pickering, Yorks, in 1753. He was one of the founders of the Water-Colour Society, and exhibited at the Royal Academy between the years 1789 and 1804. He died in 1844 at the age of 91.

65. VIEW OF BRISTOL.

Purchased.

Water-Colour, 11½ in. w. by 7¾ in. h.

NIEMANN (E. J.).

B. 1813. D. 1876.

Edmund John Niemann was born at Islington in 1813, and is well known as a landscape painter. His works first appeared at the Royal Academy in 1844, and finally in 1872. About 1850 he spent a few years at London. He died at Brixton in 1876.

66. THE AVON AND SEVERN FROM CLIFTON DOWN.

Purchased out of the Capper Pass Bequest.

On Canvas, 53 in. w. by 30 in. h. Signed and dated 1848.

NORMAND (Ernest).**67. MEMORIES.**

Presented by J. W. ARROWSMITH, Esq.

"The intention of the picture was to suggest the longing of an alien, who had passed into a Moorish harem, for the surroundings of earlier days. When once a girl passes into the harem in Morocco her liberty is limited to the central garden of the building and the roof towards eventide."—E. N.

On Canvas, 31 in. w. by 56 in. h. Signed,
E

PARK (H.).

B. 1816. D. 1871.

Henry Park was born on July 20th, 1816, at Bath. As a child he exhibited talent for drawing, converting his friends and relatives into models. Later he became a pupil in the Royal Academy, where he exhibited three times between 1847 and 1864. He worked principally on portrait and figure subjects, but later developed as an animal painter, his cattle and sheep pictures being widely known. He died in Bristol, May 28th, 1871.

68. SCOTCH CATTLE AND SHEEP.

Presented by ALFRED CAPPER PASS, Esq.

On Canvas, 63 in. w. by 36 in. h. Signed and dated 1865.

PARSONS (A. Wilde).**69. THE LAST DAYS OF H. M. S.
"FORMIDABLE."**

Presented by Alderman J. FULLER EBERLE.

"There's a far bell ringing
At the setting of the sun,
And a phantom voice is singing
Of the great days done."

The old *Formidable* anchored off Portishead, with sunset effect.

Water-Colour, 46 in. w. by 30 in. h. Signed and dated 1904.

PARSONS (J. F.).**70. DAFFODILS.**

Presented by W. JACKS, Esq.

On Canvas, 29 in. w. by 37 in. h. Signed and dated 1888.

PICHAU (O.).**71. AN EPISODE AT QUATRE BRAS.**

Presented by Alderman J. FULLER EBERLE.

At this battle, which took place just before the battle of Waterloo, during the critical time when the French Guards and French cannon were making a desperate attempt to break the English square, a Scotch piper inspired confidence in his comrades by coolly playing his bagpipes outside the lines.

On Canvas, 82 in. w. by 49 in. h. Signed.

POCOCK (Nicholas).

B. 1741. D. 1821.

Nicholas Pocock was the son of a Bristol merchant, and was born in 1741. When quite young he commanded merchant vessels sailing from this port, but had such a liking for art, however, that he left the sea and adopted it as a profession. He exhibited paintings of marine subjects and naval engagements from 1782, and continued to exhibit at the Royal Academy and British Institution until 1815. He was one of the original members of the Water-Colour Society, where he exhibited until 1817. He died at Maidenhead in 1821, aged 80.

72. THE WRECK.

Presented by F. NEWCOMBE, Esq.

Water-Colour, 23½ in. w. by 16¼ in. h. Signed and dated 1791.

PRATT (Jonathan).**73. GOING TO THE FÊTE.**

Presented by Mrs. W. J. GALE.

Breton peasants outside a farmhouse preparing for a fête.

On Canvas, 43 in. w. by 31 in. h. Signed and dated 1877.

PROUT (J. Skinner).

B. 1806. D. 1876.

John Skinner Prout was a nephew of Samuel Prout, and was born at Plymouth in 1806. He lived for a time at Bristol, working with his friend Müller. He was a member of the Water-Colour Society, and died in 1876.

74. * VESTIBULE OF THE CHAPTER HOUSE, BRISTOL CATHEDRAL.

Presented by F. NEWCOMBE, Esq.

Water-Colour, 11 in. w. by 8 in. h.

PYNE (J. B.).

B. 1800. D. 1870.

James Baker Pyne was born in Bristol in 1800. He was intended for the law, but abandoned it to become an artist. In 1835 he went to London, and exhibited at the Royal Academy for the first time in 1836. In 1842 he was elected a Member of the Society of British Artists, and was for some years its Vice-President. In 1846 he made a tour on the Continent, revisiting Italy in 1851. He died in London in 1870.

75. CLIFTON FROM ASHTON MEADOWS.

Presented by ALFRED CAPPER PASS, Esq.

(Exhibited at the Royal Academy, 1837.)

On Canvas, 53 in. w. by 34 in. h. Signed and dated 1836.

RAPHAEL (S.).

B. 1483. D. 1520.

Raffaello Sanzio, called Raphael, was born at Urbino, in Italy, on April 6th, 1483, and died at Rome on Good Friday, April 6th, 1520. He received his art education in the school of Pietro Perugino, at Perugia. He afterwards painted at Florence, and for many years

at Rome, where, until his death, he was occupied chiefly at the Vatican.

76—82. Photographs of the Raphael Cartoons.

Purchased.

The original cartoons are drawn with chalk upon strong paper and coloured in distemper, and hung in the North Gallery of the Victoria and Albert Museum. They were executed by Raphael and his scholars in the year 1513, as copies for tapestry work for Pope Leo X. Each cartoon is about twelve feet high.

- 76. CHRIST'S CHARGE TO PETER.**
- 77. PAUL AND BARNABAS AT LYSTRA.**
- 78. THE MIRACULOUS DRAUGHT OF FISHES.**
- 79. THE DEATH OF ANANIAS.**
- 80. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.**
- 81. PETER AND JOHN HEALING THE LAME MAN.**
- 82. PAUL PREACHING AT ATHENS.**

ROBERTS (J.).

83. THE RETURN OF THE LIFEBOAT.

Presented by Sir HERBERT ASHMAN.

The lifeboat is being hauled up on to the beach by a crowd of willing helpers on its return from the rescue of a party of shipwrecked people. An old man is seen in the middle of the boat with hands clasped offering up thanks for their deliverance, whilst stalwart fishermen carry the women and children to a safe spot.

On Canvas, 60 in. w. by 43 in. h.

RUITH (Horace van).**84. QUEEN VICTORIA.**

Copied by permission of Her late Majesty, after her visit to Bristol in 1899. The original at Windsor Castle was painted by Professor Baron H. von Angeli in 1885.

Presented by the SUBSCRIBERS.

On Canvas, 77 in. w. by 98 in. h.

SCHMALZ (Herbert).

B. 1856. (Living.)

85. INSPIRATION.

Presented by Mr. and Mrs. YATES STEVENS AND FAMILY in memory of the late Sir Joseph D. Weston.

Inspiration, as a rule, comes suddenly to the human mind. In the present picture, the young girl has started up from her chair at the sudden thought of the moment, and stands in an abstracted way, seeing and not seeing, as the thought takes definite shape. The pleasant spot, with its tranquil garden and sheltering mountains, is suggestive of that continual calm out of which the inspirations of the soul are often born.

On Canvas, 34 in. w. by 50 in. h.

Signed and dated 1883.

SMITH (Reginald), R.B.A.**86. A PASSING SHOWER—Cornish Coast.**

Presented by the ARTIST. 1905.

Water-Colour, 44 in. w. by 29 in. h. Signed.

SYER (John), R.I.

B. 1815. D. 1885.

John Syer was born at Atherstone, Warwickshire, in 1815. He came to Bristol in 1848, where he received instruction from Fisher, a miniature painter. His water-colour drawings are bold, free representations of Welsh and English scenery, as are also most of his oil paintings. He was a Member of the Royal Institute of Painters in Water-Colours. He also exhibited at the Royal

Academy between the years 1846 and 1875. He died suddenly on June 26th, 1885, at Exeter, whilst on a sketching tour, at the age of 70.

87. THE TIMBER WAGON.

Presented by ALFRED CAPPER PASS, Esq.

A timber wagon is seen wending its way along a country road, with pond on the right and children fishing. Background of fresh green foliage.

On Canvas, 72 in. w. by 41 in. h.

88. TANTALLAN CASTLE.

Presented by the SUBSCRIBERS.

A storm has burst around the rock-bound coast on which the massive castle stands, and a schooner has been forced on to the rocks at the foot of the bold granite cliffs. Heavy, lowering clouds show that the storm has hardly spent its fury as yet, although a bright blue spot in the sky indicates that it is passing away. The sea is breaking over the stranded vessel, on which figures are clinging. Men and women are hurrying down the path to the rugged beach, and in the foreground several men are engaged in saving portions of the wreck, the foremast of the vessel having gone by the board, and been washed on shore. The gloomy-looking towers of the castle stand out in massive grandeur, and a wonderful amount of life and vigour is thrown into the picture. Considered by many the masterpiece of this artist.

On Canvas, 72 in. w. by 48 in. h.

Signed and dated 1860.

89. ON THE LYD.

Presented by SAMUEL C. HOSEGOOD, Esq. 1905.

This was the last picture painted by Syer. On the eve of the day of his death he remarked to his friend, in whose studio he had been painting: "I'll come in to-morrow, William, just to give one or two more touches." "Sign it," insisted Mr. Widgery. "It'll do—sign it," and John Syer obeyed. That night, in the billiard-room of his hotel, he was seized with pains in the region of the heart, and in thirty-six hours he had breathed his last.

On Canvas, 60 in. w. by 40 in. h.

Signed and dated 1885.

90. BRISTOL FROM BRANDON HILL.

Purchased.

Water-Colour, 22 in. w. by 15 in. h.

Painted about 1850.

TALBOYS (A. Augusta).**91. THE FIRST LESSON—Cat and Kittens with dead Bullfinch.**

Presented by The ARTIST.

On Canvas, 28 in. w. by 17 in. h. Signed.

TURNER (J. M. W.), R.A.

B. 1775. D. 1851.

Joseph Mallord William Turner was born on April 23rd, 1775, in Maiden Lane, Covent Garden, where his father carried on business as a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, in 1799 he was elected an Associate, and in April, 1802, became a full Academician, at the age of 27. In the same year he made his first tour on the Continent. His *Liber Studiorum* was begun in 1807, and forms perhaps the most satisfactory monument to his genius. In 1839 he sent the last picture to the Academy, in which his full power was shown, namely, "*The fighting Temeraire tugged to her last berth*." After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried at Chelsea, on December 19th, 1851. He was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

92. VIEW OF BRISTOL FROM THE SOUTH-EAST.

Purchased.

Water-Colour, and Engraving of same (1796), 5½ in. w. by 3½ in. h.

VERTUNI (A.).**93. THE PONTINE MARSH, ITALY.**

Presented by Mrs. C. H. AMES.

Evening scene, with cattle, in the marshes near Rome.

On Canvas, 58 in. w. by 29 in. h.

WALTER (J.).

B. 1783. D. 1856.

Joseph Walter was born in Bristol in 1783. He was a marine painter, exhibited at the Royal Academy between 1836 and 1847, and died in 1856.

**94. * THE "GREAT WESTERN" ON
HER FIFTH PASSAGE FROM
BRISTOL TO NEW YORK.**

Presented by Alderman J. FULLER EBERLE.

On Canvas 59 in. w. by 35 in. h. Signed and dated 1839.

WEBB (James).

James Webb was well known for his seascapes and coast scenes. He exhibited at the Royal Academy from 1853 to 1888. He died in March, 1895.

95. BAMBOROUGH CASTLE.

Presented by MYLES A. CLARK, Esq.

Bamborough Castle is situated on the north-eastern extremity of the coast of Northumberland. It stands on a lofty mass of basaltic rock, the side facing the sea being 150 ft. above the sea level.

On Canvas, 71 in. w. by 42 in. h. Signed and dated 1862.

96. COLOGNE CATHEDRAL.

Presented by MYLES A. CLARK, Esq.

The City of Cologne as seen from the river. The cathedral at that time did not possess the two handsome towers now so conspicuous in all views.

On Canvas, 71 in. w. by 48 in. h. Signed and dated 1869.

WEST (William).

B. 1801. D. 1861.

William West, landscape painter, was born in 1801, at Bristol, where he practised for most of his life. He began exhibiting at the Royal Academy in 1824 with a sacred subject, but eventually

became famous for his landscapes. In 1851 he was elected a Member of the Society of British Artists, to whose exhibitions he was a constant contributor. He exhibited at the Royal Academy for the last time in 1851, and died at Chelsea in January, 1861.

97. CLIFTON.

Presented by ALFRED CAPPER PASS, Esq.

The view is from the Observatory Hill, looking down the Avon, which is seen at high tide. In the distance can be seen the Severn and the Welsh hills.

On Canvas, 36 in. w. by 27 in. h. Signed and dated W. West, 1830.

98. SLATE ROCKS, ILFRACOMBE.

Presented by G. E. BLOOD, Esq. 1905.

On Canvas, 57 in. w. by 36 in. h. Signed.

99. SIMPLON PASS, SWITZERLAND.

Presented by ALFRED E. HUDD, Esq. 1905.

On Canvas, 46 in. w. by 55 in. h.

WILLIAMS (W.).

100. *HOTWELLS AND ROWNHAM FERRY, 1784.

Presented by Alderman J. FULLER EBERLE.

On Canvas, 50 in. w. by 39 in. h.

WILLIS (H. Brittan), R.W.S.

B. 1810. D. 1884.

H. Brittan Willis was born at Bristol in 1810, and painted landscapes and animals. He exhibited at the Royal Academy between 1844 and 1861 twenty-seven works in all. He died in 1884.

101. SALTWOOD CASTLE, KENT.

Purchased out of the Capper Pass Bequest.

On Canvas, 56 in. w. by 36 in. h. Signed and dated 1851.

WILLIS (John).

John Willis was noted as a painter of architectural interiors, many of which he contributed to the Royal Academy exhibitions between 1829 and 1852.

**102. *THE LORD MAYOR'S CHAPEL—
Interior, looking East.**

Purchased.

Water-Colour, 13 in. w. by 17 in. h.

WOODVILLE (R. Caton), R.I.**103. QUEEN VICTORIA KNIGHTING
HERBERT ASHMAN, Esquire,
First Lord Mayor of Bristol, at the
Council House, Bristol, Nov. 15th,
1899.**

Presented by the SUBSCRIBERS.

(Exhibited at the Royal Academy, 1902.)

The last public ceremony performed by Her late Majesty Queen Victoria.

On Canvas, 96 in. w. by 60 in. h. Signed and dated.

WOLFE (George).

B. 1834. D. 1890.

George Wolfe was born in Bristol on January 11th, 1834, and commenced drawing in 1851, at the age of 17. He made rapid improvement, painted in oils and water-colours, and was so successful that in 1857 he had a picture hung in the Royal Academy. Others followed until 1867, when he ceased to exhibit. He lived the greater part of his life in Clifton, where he died in 1890.

104. MONT ORGEUIL CASTLE, JERSEY.

Presented by W. JACKS, Esq.

On Canvas, 72 in. w. by 42 in. h.

UNKNOWN.**105. ST. MARY REDCLIFF FROM THE HARBOUR.**

Artist unknown.

Purchased.

Water-Colour, 12 in. w. by 17 in. h.

106. SEBASTIAN CABOT.

Artist unknown.

Presented by FRANCIS F. Fox, Esq.

Copy of the portrait originally in the possession of C. J. Harford, Esq. The original was removed to America, where it was destroyed by fire. Before its destruction several copies were made.

Sebastian Cabot was born about 1474, of Venetian parentage. Bristol is said to have been his native town. In 1497 his father, John Cabot, sailed from Bristol in the *Matthew* and discovered the mainland of North America.

(See also No. 6.)

On Canvas, 28 in. w. by 35 in. h.

107. COLLECTION OF TWENTY-TWO REPRODUCTIONS OF LINE ENGRAVINGS BY THE ITALIAN AND GERMAN MASTERS OF THE EIGHTEENTH CENTURY.

Presented by the TRUSTEES OF THE BRITISH MUSEUM.

Loan Collection.

GALLERY IV.

Oil Paintings.

Works by the late EDWIN LONG, R.A.

Nos. 108 to 133.

Lent by the EXECUTORS of the late Mrs. E. LONG.

LONG (Edwin), R.A.

B. 1829. D. 1891.

Edwin Long was born in Bath in 1829. He was almost entirely self-taught, and in his early life had a hard battle to fight and many disappointments to endure in his ambition to become a great painter. He used to copy in various galleries pictures which he believed would be of service to him in his profession. He began his career and made his reputation solely as a portrait painter, not until later years producing the large historical compositions by which he is better known to-day. He exhibited in the Royal Academy for the first time in 1855, and from that year until his death in 1891 was an almost constant exhibitor, sending in ninety-three works in all. In 1857 he went to Spain to study Murillo and Velasquez, particularly the former, and the pictures he exhibited on his return a few years later bore evident trace of his sojourn in the South. In 1874 he visited Egypt and Syria, which enabled him on his return in 1876 to gain admission into the ranks of the Royal Academy by reason of the great success which attended the exhibition at Burlington House in the previous year of his famous picture, "The Babylonian Marriage Market." This work has

since been bought for the sum of £6,615, and is now in the Royal Holloway College, together with another well-known canvas by him, "The Suppliants," purchased for £4,305. In 1877 appeared "An Egyptian Feast," which considerably enhanced his reputation. This was succeeded in later years by such works as "Diana or Christ," "Why tarry the wheels of his chariots?" "Pharaoh's Daughter," "The Crown of Justification," "The Raising of Jairus's Daughter," and many other compositions of importance. In 1881 Edwin Long became a Royal Academician, an honour which he well deserved. Among the many well-known personages whose portraits he painted may be mentioned the following: The Baroness Burdett-Coutts, Lord Randolph Churchill, His Eminence Cardinal Manning, Lieut.-Col. Sir E. Henderson, and Sir Henry Irving in the characters of "Hamlet" and "Richard, Duke of Gloucester." In 1891 he finished his last and largest picture, "The Parable of the Sower," which was, however, never exhibited in the Royal Academy, as he died on May 15th of that year after a very short illness. His success had been very considerable, and his work appealed very strongly to the religious sensibilities of the day.

108. THE PARABLE OF THE SOWER— Christ Preaching on the Shores of Galilee.

Description by the late DEAN FARRAR.

The characteristic difference between any gallery of modern and mediæval pictures is that among old masters there was an immense preponderance of religious subjects. In the Middle Ages, and especially down to the close of the fifteenth century, Art was mainly regarded as the handmaid of religion. In every exhibition of old Italian pictures we know beforehand that there will be many Madonnas, Holy Families and scenes from Holy Scripture. But in the many yearly exhibitions in England, among multitudes of landscapes, portraits, and specimens of *genre* painting, sacred art is often entirely unrepresented, and few of the masterpieces of this generation are connected in any way with the faith of Christians. It is, therefore, a matter of congratulation when an artist of such eminence as Mr. Edwin Long devotes his powers to the illustration of scenes which bear on the life of the Saviour of the World.

Two of Mr. Long's pictures, "Diana or Christ" and "Anno Domini," will be fresh in the recollection of many who see the present picture. Interesting and instructive as those works were, they have been surpassed by the painter in his present effort. This painting of "Christ Preaching on the Shores of Galilee" is not only

the largest canvas on which Mr. Long has as yet been employed, but is probably his *chef d'œuvre*, which, if he be able to equal in the future, he is little likely to surpass.

It need hardly be pointed out that the subject which he has chosen is one of consummate interest. It represents the scene of one of Christ's early discourses to rapt and rejoicing multitudes during that first and gladdest year of His ministry, which has been called "The Galilean Spring." It seizes the moment when He is supposed to be delivering the first parable—the Parable of the Sower. In order to avoid the pressure of the listening crowd, He has asked Peter to thrust out his boat a little from the land, so that He may be heard and seen without inconvenience by the largest possible number of hearers.

The skill shown in the technical composition of the picture should be first noticed. In a great painting, when the canvas is crowded with many figures, everything depends on unity of impression and concentration of interest. In the picture before us, though the many figures are worthy of separate study, they do not in any way interfere with, or detract from, the supremacy of the central interest. The first figure to which the eye turns, and that on which it longest rests, and to which it will revert most frequently, is the figure of the Saviour in a robe of lovely blue over the white and seamless robe. And the rest of the picture is so managed that nothing is allowed to divert the spectator from the predominant idea.

The scene is a little bay or inlet of the Sea of Galilee. One of the characteristics of that sweet inland lake is the limpid translucence of its waters. In the picture before us the water shows every stone and rock beneath its margin, and the surface reflects like a mirror the image of the crowd upon the shore. To the right of the spectator is one of the flat-roofed houses of an Eastern village, and the nets which are hung to dry upon its walls show that it belongs to one of the Apostles, or some other humble inhabitant of those little fishing villages which derived their very names—Chorazin, "the carp;" Bethsaida, "the house of fish;" Taricheæ, "the fish saltings"—from the prevalent industry. Outside of the house is seen the staircase which admitted access to, or descent from, the roof without entering the building (compare Matt. xxiv. 17; Mark ii. 4). Beyond this, and beyond the precincts of the village of which the more distant houses are white in the sunshine, we see a peasant at the plough, and, higher up the slope, the sower, whom we may suppose that Jesus has passed on His way to the village, and whose work has suggested the parable. We see the hard-beaten path running through the field, on some of which the good seed fell; the fowls of the air are hovering close at hand ready to devour it. We

see the rock protruding here and there through the thin soil, marking the "stony places" where the seed would inevitably "lack moisture" and "have no depth of earth." We see the thorn-bushes, the Nubkh trees, with their small leaves of darkish green, of which tradition says that the "Crown of Thorns" was made; the rest of the field is the "good ground" in which the seed brought forth thirty, sixty, and a hundredfold (Matt. xiii. 1-8).

Still keeping to the outer limits of the picture, we observe the merchants coming down the steep path from the heights with their laden camels. They serve to remind us that this was "the way of the Sea, Galilee of the nations," and that along the shores lay the high roads of commerce to Lepphoris, the capital of Galilee, and westwards to mighty Tyre and Sidon, and northwards to Damascus. We also see a blind man, leaning with characteristic gesture on the shoulder of the boy who leads him. He is descending the rocky path, perhaps in the hope that Christ may listen to his passionate cry, "Jesus, have mercy on me," and "Lord, that I may receive my sight."

The time of day selected for the incident is just before sunset. The last gleams of the westering sun have touched the summit of the limestone hills, which stand out in brilliant rose-colour, and Mount Hermon in the extreme distance; but all the foreground is in shadow, and is painted in subdued tone, except the splendidly-gleaming armour of the two Roman soldiers, the polished brass of which alone reflects the vertical light. The moment is wisely selected, for in the burning heat of an Eastern day it would be impossible for such a sermon to be delivered. Hence some of the listeners are bareheaded, and Jesus has put off the white KEFIYEH, or covering for the head, which lies beside Him on the crossbench of the boat.

The crowd whom He is addressing is a promiscuous, and so to speak accidental, crowd, composed of all nationalities. Most of those whose heads are covered are Jews, marked also by the long unshorn forelock; but there are also Abyssinians and Syrians, and other chance comers, in various costumes, and their varied expressions show the different manner in which they are affected. On the right is a water-carrier, who has seized the opportunity to ply his business, but so that he still hears what is being said. A Priest is standing near the edge of the water in white fringed dress, with the traditional hat, recalling the shape of a hill. Nearly in front of the Preacher is a mother with a sister on one side of her, and her arm half-encircling a beautiful boy, who is evidently an entranced listener. Near to her is the stricken figure of a pale and penitent woman, with long and unbound golden hair, evidently intended to recall the Magdalene. Among the seated figures to the left will be

observed a man in the prime of life, in whom—though the hair is brown not black—hundreds of those who see the picture will at once recognise the features of Josef Mayer, who played the part of Christus in the Ober-Ammergau Passion Play of 1880 and 1890. Another reminiscence of Ober-Ammergau will be observed in the youth who stands just behind one of the Roman soldiers, and who, with his long hair parted in the middle, and his winning expression of face, has evidently been painted from Peter Rendl, the Johannes of this year's play. Others of the Disciples are among the front group of listeners, who may be identified by the imagination. One of them, whom we may perhaps regard as St. Matthew, has picked up one of the broad flat pebbles of the shore, and with a stylus is scratching upon it some word or turn of expression he specially desires to remember. Among the crowd, too, may be seen the face of a Pharisee, who is dubious and dissatisfied, though he has not yet reached the phase of acute opposition.* There are women in the crowd, of whom some have their dark locks adorned with the Eastern head-dress of coins, in which the loss of a single piece would ruin the symmetry and beauty of the whole (Luke xv. 8). The woman in the group towards the left may be intended for the Virgin Mary. The two Roman soldiers, who may be supposed to have strolled over to the scene from Tiberias, are magnificent figures, wholly different in type and bearing from the rest of the Oriental crowd. Both have fine faces; one of them is evidently touched by the words to which he is listening, the other is resisting any impression which might be made upon him, and his lips wear something of a sneer. One more magnificent figure must be especially noticed. It is the fine and stately presence of a Jew in a rich dress of dark crimson, behind whom a negro attendant is holding a large fan of ostrich feathers. The painter probably intended him to represent one of the few wealthy Sanhedrists, who like Joseph of Arimathea, were among the early converts to the Faith. Before we leave the description of the crowd we should observe that every face is worth study, for every face is different. In the infinite pains which the artist has bestowed on this picture, he has not repeated with slight alterations the features of one or two models only, but has selected a different model for every figure. Some of the women exhibit that peculiar female loveliness in the presentation of which Mr. Long is unsurpassed, and he has indeed been fortunate in finding faces which exhibit so many striking aspects—many of them strong and noble, and scarcely one of them commonplace—as are crowded without confusion into this striking canvas.

* The spectator must not look for the phylacteries, for they would not be worn on such an occasion.

One word more must be said of the representation of Him whose figure lends its central interest to the entire picture. The boat in which He is sitting resembles those which may still be seen on the Sea of Galilee, though it also has something of a Roman build. At the end of it, with his back turned to the spectator, sits St. Peter, to whom the boat and nets belong, and whose strong arms are bare, in the light dress which was necessary for carrying on his daily toil. His head is of the shape which has become traditional, and the short hair, once black, is now "sable-silvered."

Fronting the multitude upon the shore sits the Christ. To paint the features of Him, who was alike the Son of Man and the Son of God, is a task which might well reduce any believing painter to despair. What multitudes even of the greatest artists have failed in it; how very few have succeeded! The painter has here endeavoured to unite manly strength and beauty with womanly tenderness. The feminine element in manliness—which is the antithesis of the effeminate—is present in all the loftiest and sweetest characters; and its presence in the midst of divine force and authority is indicated again and again in the narrative of the Gospels. It might almost seem as if, in carrying out his ideal, the painter has selected types of youthful manhood, and then softened every element of coarseness by the contour of female faces. He has evidently had in his mind such passages as "Learn of Me, for I am meek and lowly of heart," and "He shall not strive nor cry aloud; neither shall anyone hear His voice in the streets." He has followed the traditional appearance of the Saviour preserved in the letter of the pseudo-Lentulus—the wine-dark hair, glittering as it flows down His shoulders, with a parting in the middle of the head after the manner of the Nazarenes; the pure and even forehead; the face without spot or wrinkle, but glowing with a delicate flush; the eye very bright; the nose and mouth of faultless beauty; the mixture of cheerfulness and gravity; the reserved and modest speech, and calm and loving admonition mingled with the capacity for terrible rebuke. "He is fair among the children of men"—so ends this celebrated description; and "His hands and limbs are beautiful to look upon." The moment is chosen when Jesus has ceased to speak, though His eye and face are still full of silent eloquence. The hands are singularly delicate, yet full of strength. They are in a natural attitude of appeal, such as may be familiar to some as the attitude often spontaneously adopted by one of the holiest and greatest of the late sacred orators of France. Between the fingers and thumb of one hand He holds the grain of wheat, which has helped to point the illustration of His parable, and two wheat-ears lie on His knee beside the other hand, which is there outspread in mute entreaty.

109. THE CROWN OF JUSTIFICATION—**Scene in Egyptian Law Court.***(Exhibited at the Royal Academy, 1888.)*

Among the curious customs of the ancient Egyptians mentioned by Diodorus Siculus, that of judging the dead is especially remarkable. Before an important personage could receive the rights of honourable interment, a trial, typical of that to which his soul would be subjected in the nether world, was conducted in the presence of his mummy. Forty-two assessors sat in judgment upon him, each representing one of the cardinal sins of the Egyptian moral code; accusers came forward from all parts, even from prison. The woman whose affections he had slighted, or who had been ruined by his love; the man whom, justly or unjustly, he had wrecked with punishment or disgrace—all, however, controlled by his power during life—were, after his death, let loose upon his corpse. If the decision of the judges was adverse, a matter of no small importance to the family of the deceased, his body was taken home in disgrace, and stood in a corner of his house. If, however, the accusations were not considered of sufficient weight, and the justification was accorded, the mummy was anointed with oil, and crowned with a wreath of white lotus flowers; it was then placed in an ark on a boat and carried across the Sacred Lake to be deposited in the Place of Tombs opposite.

110. HIS EMINENCE CARDINAL MANNING.*(Exhibited at the Royal Academy, 1887.)***111. MULETEER'S COURTSHIP.****112. SPANISH GIPSY.****113. SPANISH GIPSY.****114. SPANISH BEGGARS.****115. MAN IN ARMOUR.**

116. PREPARING FOR THE FESTIVAL OF ANUBIS.

(Exhibited at the Royal Academy, 1889.)

It was usual with the ancient Egyptians, during the great festivals, for the priests to go among the people and astonish them with conjuring and necromantic tricks, in which animals played an important part. On the feast of Anubis, the jackal-headed god, who presided over the scales in the final weighing of the soul, dogs, jackals, sacred to the deity, were employed, &c., &c.

117. MADONNA.**118. EGYPTIAN PRIESTESS.****119. PHARAOH'S DAUGHTER—The Finding of Moses.**

(Exhibited at the Royal Academy, 1886.)

120. CANADIAN TYPE OF BEAUTY.**121-132. STUDIES OF HEADS.****133. MARBLE BUST OF EDWIN LONG, R.A.
DOMENICO TRENTACOSTE.**

(Exhibited at the Royal Academy, 1891.)

GALLERY V.

Oil Paintings.

134. INTERIOR OF A SOMERSET CIDER MILL.

ROBERT W. MACBETH, R.A.

Lent by the Right Hon. LORD WINTERSTOKE.

(Exhibited at the Royal Academy, 1891.)

135. LATE AUTUMN.

E. W. WAITE.

Lent by CHARLES THOMAS, Esq.

136. PORTRAIT OF RACHEL HARVEY.

FRANK HOLL, R.A.

Lent by the Rev. A. J. HARVEY.

Frank Holl was born at St. James's Terrace, Kentish Town, London, on July 4th, 1845. He was the son of the eminent engraver, Francis Holl, A.R.A. At the age of fifteen he became a probationer in the school of the Royal Academy, where he was among the most successful students of the year. Most of his pictures deal with the more sombre scenes of domestic life. Exhibiting at the Academy in 1878 a very successful portrait, he produced in 1879 a half-length portrait of Samuel Cousins, the famous engraver. This was shown at the Academy in the same year, and its merits were so great that from that time down to the death of the artist he was always with more commissions for portraits than he could carry out. He was elected an A.R.A. in 1878, and a full Academician in 1884. He died on July 31st, 1888.

137. PORTRAIT OF JAMES HARVEY.

FRANK HOLL, R.A.

Lent by the Rev. A. J. HARVEY.

138. THE OLD "FORMIDABLE."

J. NOBLE BARLOW, R.B.A.

Lent by H. FEDDEN, Esq.

139. GRANNY.

R. QUICK.

Lent by the ARTIST.

140. FLIGHT INTO EGYPT.

CLAUDE LORRAIN.

Lent by H. E. ALLEN, Esq.

141. "WITH ROBES OF GOLD THE FIELDS
ADORNED."

LEOPOLD RIVERS, R.B.A.

Lent by J. W. ARROWSMITH, Esq.

142. AN EASTERN SCENE.

W. J. MÜLLER.

Lent by S. C. HOSEGOOD, Esq.

(In Gallery II.)

143. STEPPING-STONES ON THE LYD.

JOHN SYER.

Lent by E. A. BARNETT, Esq.

(In Gallery III.)

144. HASTINGS FISH MARKET.

THOMAS HEAPHY.

(Born 1775, died 1835.)

Lent by W. R. ACKLAND, Esq.

*(Exhibited in London, 1809.)**(In Gallery III.)*

145. LABAN AND RACHEL.

PIETRO B. DA CORTONA.

Lent by Mrs. JULIA ARTHUR.

*(In Gallery II.)*146. THE VISITATION AND SURRENDER
OF SYON NUNNERY, AT ISLE-
WORTH, MIDDLESEX, TO THE
COMMISSIONERS, IN THE
REIGN OF HENRY VIII.

P. F. POOLE, R.A.

Lent by J. KING, Esq.

*(Exhibited at the Royal Academy, 1846.)**(In Gallery IV.)*147. CONSTANTINE THE GREAT MAKING
AN OFFERING OF BREAD AND
WINE TO THE POPE, ATTENDED
BY THE MONARCHS OF THE
EAST.

Attributed to PAUL VERONESE.

Lent by the Rev. FANSHAWE BINGHAM.

148. THE FERRY.

W. H. HOPKINS & E. HAVELL.

Lent by Mrs. CARTWRIGHT.

149. PORTRAIT GROUP.

LASCELLES H. HOPPNER.

Lent by J. R. FISHER, Esq.

Signed and dated 1812.

*(In Gallery IV.)***150. THE BRIDGE.**

W. J. MÜLLER.

Lent by J. ROGERS, Esq.

Signed and dated 1835.

151. LANDSCAPE.

W. J. MÜLLER.

Lent by J. ROGERS, Esq.

Signed and dated 1836.

152. LANDSCAPE.

G. LAMBERT.

Lent by G. F. POWELL, Esq.

153. LANDSCAPE.

THOMAS GAINSBOROUGH, R.A.

Lent by G. F. POWELL, Esq.

GALLERY I.

Water=Colour Paintings.

154. AT SEA MILLS, NEAR BRISTOL.

JOHN SYER, R.I.

Lent by Alderman J. FULLER EBERLE.

155. MOONLIGHT.

CHARLES BRANWHITE.

Lent by F. NEWCOMBE, Esq.

156. SUNSET SCENE OFF SHORE.

H. G. HINE.

Lent by the Rev. A. J. HARVEY.

157. VIEW IN NORTH WALES.

JOHN SYER, R.I.

Lent by F. NEWCOMBE, Esq.

158. WATERGATE BAY, CORNWALL.

S. P. JACKSON, R.W.S.

Lent by W. JEWELL, Esq.

159. THE AVON AT HOTWELLS.

N. POCKOCK.

Lent by S. G. PERCEVAL, Esq.

160. THE IRISH PIPER.

A. D. FRIPP, R.W.S.

Lent by Alderman C. BOWLES HARE

*(Exhibited in London, 1846.)***161. LANDSCAPE.**

E. J. NIEMANN.

Lent by F. NEWCOMBE, Esq.

162. ON THE THAMES NEAR COOKHAM.

S. P. JACKSON. R.W.S.

Lent by W. JEWELL, Esq.

163. STILL LIFE.

JAMES HARDY, JR., R.I.

Lent by F. NEWCOMBE, Esq.

164. LYNMOUTH.

S. P. JACKSON.

Lent by F. NEWCOMBE, Esq.

165. CLOVELLY.

S. P. JACKSON.

Lent by F. NEWCOMBE, Esq.

Engravings, &c.,

166. ANNO DOMINI—The Flight into Egypt.

Lent by Rev. A. J. HARVEY.

167. THE SHADOW OF THE CROSS.

After HOLMAN HUNT, O.M.

Lent by Rev. A. J. HARVEY.

168. CHRIST LEAVING THE PRÆTORIUM.

After GUSTAVE DORÉ.

Lent by Rev. A. J. HARVEY.

169. CHRIST'S TRIUMPHAL ENTRY
INTO JERUSALEM.

After GUSTAVE DORÉ.

Lent by Rev. A. J. HARVEY.

170. JERUSALEM IN HER GRANDEUR
A.D. 33.

After H. C. SELOUS.

Lent by Rev. A. J. HARVEY.

171. JERUSALEM IN HER FALL.

After H. C. SELOUS.

Lent by Rev. A. J. HARVEY.

**172. COLLECTION OF FIFTY-TWO
TURNER DRAWINGS.**

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

(See special framed lists for titles.)

List of Pictures added to the Permanent Collection.

173. THE LIFEBOAT GOING TO THE
RESCUE.

“Through the wild surf,” etc.

T. BROOKS.

Presented by the Right Hon. Lord WINTERSTOKE.

(Exhibited at the Royal Academy, 1861.)

174. FUNERAL OF KING CHARLES I.—
St. George's Chapel, Windsor.

ERNEST CROFTS, R.A.

Presented by the Right Hon. Lord WINTERSTOKE.

(Exhibited at the Royal Academy, 1907.)

175. THE RIGHT HON. WILLIAM HENRY,
BARON WINTERSTOKE OF
BLAGDON.

HUGH G. RIVIERE.

Presented by the Right Hon. Lord WINTERSTOKE.

176. LANCELOT AND ELAINE.

"And when the maid had told him all the tale," etc.—*Tennyson.*

SIDNEY PAGET.

Presented by the Right Hon. Lord WINTERSTOKE.

(Exhibited at the Royal Academy, 1891.)

177. BANTHAM SANDS, DEVON.

WALTER J. SHAW.

Presented by RICHARD DAVEY, Esq.

178. SCOTCH FIRS.

F. A. W. T. ARMSTRONG, R.B.A.

Presented by J. J. MACKAY, Esq.

179 JOHN BEDDOE, M.D., F.R.S.

MISS E. B. WARN.

Presented by SOME OF HIS FRIENDS, 1907.

180. TENBY.

NICHOLAS POCOCK.

PURCHASED.

Water-colour.

181. CLIFTON, 1837.

J. B. PYNE.

Presented by FRANCIS TAGART, Esq.

**182. SOPHONISBA IN THE ACT OF
TAKING POISON.****PELLEGRINO TIBALDI.**

Presented by Mrs. A. M. CHAMBERLAIN.

Pellegrino Tibaldi was born at Bologna in 1527. He painted in Rome for Cardinal Poggi. In 1586 he was invited to Spain by Philip II., where he painted the ceiling of the Madrid Library. After a residence of nine years in Spain, he returned to Italy and settled at Milan, where he died in 1592.

183. BLAISE CASTLE, HENBURY.**J. M. FIELD, 1827.**

PURCHASED.

Water-colour.

184. THE BROLETTO, COMO.**G. CLARKSON STANFIELD.**

Presented by G. E. BLOOD, Esq.

CENTRAL HALL.

Sculpture.

S. 1. EVE AT THE FOUNTAIN.

E. H. BAILY, R.A. 1822.

Presented by the SUBSCRIBERS. 1826.

"As I bent down to look, just opposite,
A shape within the wat'ry gleam appeared,
Bending to look on me: I started back,
It started back; but pleas'd I soon return'd,
Pleas'd it returned as soon with answering looks
Of sympathy and love."

Paradise Lost Book IV., lines 46c-46j

This exquisite piece of original sculpture was purchased chiefly by subscription in the year 1826, and was presented to the Bristol Institution. It was removed to the adjoining Museum when the Bristol Institution ceased to be, and was transferred to this building upon its completion in January, 1905.

Edward Hodges Baily was born at Bristol in 1787. He was the son of a Bristol ship's carver, and to this fact must be attributed his early bent towards the art of sculpture. He was for a time a pupil of Flaxman, and while a student at the Royal Academy carried off the silver and gold medal for sculpture. In 1821 he became a Royal Academician. Among the various statues he executed were those of Sir Robert Peel and Earl Grey, also the statue of Nelson in Trafalgar Square. He exhibited at the Royal Academy from 1810 to 1862 no less than 187 works. Died 1867.

S. 2. EURYDICE.

(MARBLE STATUE.)

SIR JOSEPH E. BOEHM, BART., R.A.

Presented by the EXECUTORS OF THE LATE JOHN FULLER.

Eurydice, in Greek mythology, was the wife of Orpheus. She died from the bite of a serpent, whereupon Orpheus descended into Hades, and by the charms of his lyre persuaded Pluto to restore her to life. He did this on condition she should walk behind her husband, who should not look back until both had arrived in the upper world. Orpheus, overcome by anxiety, looked round, only to behold her caught back into the infernal regions.—*Century Cyclopædia of Names*.

Sir Joseph Edgar Boehm was born at Vienna in 1834, and came to England in 1862. He was nominated Sculptor in Ordinary to the Queen in 1881, was elected a Royal Academician in 1882, and was created a Baronet in 1889. He died in December, 1890. Sir Joseph E. Boehm was entrusted with many of the statues of Her Majesty at the Jubilee of 1887, Bristol's statue in College Green being his work.

S. 3. E. H. BAILY, R.A.

(MARBLE BUST.)

E. G. PAPWORTH. 1869.

Edgar George Papworth was born in 1809. He first exhibited at the Royal Academy in 1832. He married a daughter of E. H. Baily, R.A., the sculptor, in whose studio he was employed. He died at Highgate in 1860.

S. 4. JOHN BISHOP ESTLIN.

(MARBLE BUST.)

E. H. BAILY, R.A. 1856.

John Bishop Estlin was born in 1788. He was a surgeon, and founder of the Bristol Eye Dispensary. He died on June 10th, 1853.

S. 5. SIR THOMAS LAWRENCE, P.R.A.

(MARBLE BUST.)

E. H. BAILY, R.A. 1830.

Sir Thomas Lawrence was born at Bristol on May 4th, 1769. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were portraits in chalk of his father's customers. At the early age of 10 years he was kept employed in portrait painting in crayons at Oxford, but soon afterwards went to Bath, where he met with extraordinary success. In 1787 he went to London, where he received much valuable advice from Sir Joshua Reynolds, and became a student of the Royal Academy. In 1791 he was elected an Associate of the Academy. In 1794 he was made a Royal Academician, was knighted in 1815, and on the death of Benjamin West in 1820 he was unanimously elected to succeed him as President of the Royal Academy. In 1829 he received the freedom of his native city, Bristol. From the time of his election as a Member of the Academy to his death Sir Thomas Lawrence's career as a portrait painter was unrivalled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died suddenly on the 7th of January, 1830, at his house in Russell Square, London. He was interred in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds.

S. 6. MARY CARPENTER.

(MARBLE BUST.)

R. PRICE. 1861.

Presented by Mrs. J. NORRIS.

Mary Carpenter, the philanthropist, was born at Exeter in 1807. She was the daughter of the Rev. Dr. Lant Carpenter, a Unitarian minister and a man of distinction. When she was 10 years old her father removed to Bristol. In 1852 she was the means of establishing the Reformatory School at Kingswood, the first of its kind in the kingdom. She died in 1877, aged 71.

Richard Price was born in 1820, at Bristol. He was a student in the Bristol School of Art, and obtained a bronze medal for modelling in 1857. He died on September 30th, 1865.

S. 7. JAMES GREIG SMITH.

(BRONZE BUST.)

E. F. FABIAN.

Presented by the SUBSCRIBERS.

James Greig Smith was an eminent Clifton surgeon; born on July 21st, 1853, he died prematurely on May 28th, 1897.

S. 8. JOHN LOCKE.

(PLASTER-CAST BUST.)

Presented by H. PALMER, Esq.

John Locke, the celebrated philosopher, was born at Wrington on August 29th, 1632, and died at Oates, High Laver, Essex, on October 28th, 1704.

S. 9. QUEEN VICTORIA.

(BRONZE MEDALLION.)

SIR JOSEPH E. BOEHM, BART.; R.A.

Presented by Alderman J. FULLER EBERLE.

S. 10. SIR GREVILLE SMYTH, BART. 1885.

(MARBLE BUST.)

ARIDIEONI.

Presented by LADY SMYTH.

S. 11. GIRL'S HEAD.

(MARBLE MEDALLION.)

E. H. BAILY, R.A. 1850.

S. 12. CHRISTOPHER JAMES THOMAS
Mayor of Bristol, 1874-5.

(MARBLE BUST.)

T. R. ESSEX. 1895.

Presented by CHARLES THOMAS, Esq.

Christopher James Thomas was born in 1807, and was for thirty-nine years a member of the Bristol Corporation. He died in 1894.

S. 13. E. H. BAILY, R.A.

(PLASTER CAST.)

E. G. PAPWORTH. 1856.

Presented by W. W. HUGHES, Esq.

From the original statue in the possession of John Neeld, Esq.

S. 14. ROMAN EMPRESS ANTONIA.

Born B.C. 38. Died A.D. 38.

(MARBLE BUST.)

Artist unknown.

Presented by W. HUDSON HEAVEN, Esq.

S. 15. ADMIRAL ROBERT BLAKE.

(PLASTER CAST.)

Born 1599. Died 1657

S. 16. THALIA.

(PLASTER CAST.)

S. 17. DANCING GIRL.

(PLASTER CAST AFTER CANOVA)

S. 18. VENUS DE MEDICI.

(PLASTER CAST.)

Venus, the Goddess of Beauty. After the famous antique statue originally placed in the villa of Fernando di Medici at Rome, but removed to the gallery at Florence in 1680.

S. 19. HEBE.

(PLASTER CAST.)

Hebe is described as the blooming Goddess of Youth, daughter of Jupiter and Juno. She was made by her mother cup-bearer to the gods. She is represented as a young virgin crowned with flowers, and had the power of restoring gods and men to the vigour of youth.

S. 20. MILTON SHIELD—Paradise Lost.

(PLASTER CAST.)

MOREL LAVEUIL, 1866.

Presented by ROBERT LANG, Esq.

S. 21. EDMUND BURKE.

(BRONZE STATUETTE.)

G. H. FOLEY, R.A.

Purchased 1906.

(Formerly the property of the late Sir Henry Irving.)

Edmund Burke was born in 1729. He was Member of Parliament for Bristol from 1774 to 1780. He died in 1797.

S. 22. ATALANTA.

(MARBLE FIGURE.)

Artist unknown.

Presented by Mrs. PETHICK.

Atalanta, according to heathen mythology, was daughter of the King of Scyros; celebrated for her powers as a runner. She is here represented tying on her sandals.

S. 23. HERMES.

(PLASTER CAST.)

PRAXITELES.

Presented by F. F. TUCKETT, Esq.

Original found at Olympia, 1880.

S. 24. CHARITY.

(PLASTER CAST.)

J. FLAXMAN, R.A.

Presented by Col. BIGGS.

S. 25. HEAD OF AJAX.

(PLASTER CAST.)

Presented by Dr. PORTER. 1845.

S. 26. R. S. POPE.

(PLASTER CAST.)

J. HAVARD THOMAS.

Presented by L. S. POPE, Esq.

S. 27. Rev. HENRY I. ROPER.

(PLASTER CAST.)

J. HAVARD THOMAS.

S. 28. WILLIAM SHAKESPEARE.

(PLASTER CAST.)

Copied by GEO. BULLOCK in 1814 from the bust
in Holy Trinity Church, Stratford-upon-Avon.

Presented by A. CECIL POWELL, Esq.

QUEEN VICTORIA.

(MARBLE BUST.)

CARLO NICOLI.

Lent by Messrs. G. WOOD & SONS.

CASE OF OLD ENGLISH TABLE GLASS.

Lent by W. E. WYNN PENNY, Esq.

Here are exhibited Five Cases containing a series of
INDUSTRIAL ART OBJECTS.

Japanese Pottery, Japanese Bronzes, Leatherwork, Hispano-Moresque Pottery, and Bronzes from Pompeii. Also three Cartoons (Titian, Holbein, and Reynolds), by G. F. Watts, R.A., W. F. Yeames, R.A., and H. Phillips are hung on the walls.

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